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THE PUPPETEERS OF AMERICA

THE PUPPETEERS OF AMERICA is a national non-profit organization whose object is the improvement of the art of puppetry. The organization is governed by a national council elected by the membership.

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	Romaine Proctor.....1128 S. First St., Springfield, Illinois
	Roberta Mack.....215 Marina Blvd., San Francisco, California
	Nancy Hazell.....189 Glenview Ave., Toronto 12, Ontario, Canada

The official business of THE PUPPETEERS OF AMERICA is handled by the EXECUTIVE SECRETARY. All official correspondence, correspondence relative to membership, money for dues, etc., should be directed to:

National Executive Office of the Puppeteers of America

Rena Prim, Executive Secretary
Puppeteers of America
7404 Tipps, Houston 23, Texas

CONSULTATION SERVICE

If you desire specialized information, consultation service is free to the membership. Direct your questions to the P. of A. Consultants.

MUSIC	Lewis Parsons	710 State St., Box 56, Shelby, Mich.
RELIGIOUS ED.	Rev. Wm. Jacoby	802 N. Third St., Boonville, Ind.
TECHNICAL	Romaine Proctor	1128 S. First St., Springfield, Illinois
THERAPY	Emma Warfield	119 School Lane, Springfield, Del. Co., Pa.
SCRIPT	Martin Stevens	Apt. 1 D, 82 W. 12th St., N. Y. 11, N. Y.
EDUCATION AND YOUTH ADVISOR	Gene Scrimpsaher	942 Glynn Court, Detroit 2, Michigan

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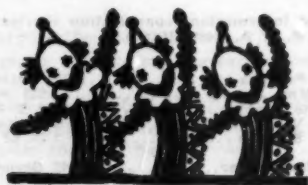
Articles, photographs, and inquiries concerning publications should be directed to:

Office of the Puppetry Journal, Ashville, Ohio

EDITOR	Vivian Michael	Ashville, Ohio
ASSOCIATE EDITOR AND ADVERTISING MANAGER	Peg Bickie	28 Indian Springs Drive, Columbus, Ohio

Contents

The Puppet Film As An Art	Reprinted from FILM CULTURE	3
The Theatre of Japan		5
Guignol of Lyons	Nancie Cole	8
From the President	Gil Oden	10
Puppet Parade		12
Bob Brown		12
Chiquita Puppeteers		12
Snapshots		12
Nancie Cole		21
Jiri Trnka		21
A Call to Arms for Juniors	Gene Scrimpsher	22
From the Editor's Desk		23
Punch's Mailbox	Red Young	27



25th Anniversary in Detroit

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The Puppet Film As An Art

Reprinted from FILM CULTURE

Courtesy of Editor Jonas Mekas

An interview with Jiri Trnka

by J. Broz

The Puppet Film Studio where Jiri Trnka reigns is located in an inconspicuous building in one of the narrow little streets in the oldest part of Prague, in which an old dance hall, formerly known under the name "Konvikt" was adapted to suit the purposes of puppet film-making. One hundred years ago, in the eventful days of the revolutionary year of 1848, the hall was the scene of many a boisterous demonstration of Czech patriots. Later gala balls and concerts were given in it, but at the turn of the century, when new, more spacious modern halls were set up in Prague, "Konvikt" fell into oblivion and was finally turned into a cinema. The management of Czechoslovak State Film closed down the "Konvikt," owing to its out-of-date equipment and furnishing, and after extensive renovation of the hall and adjacent rooms, adapted the floor space of the building to the needs of the film industry again, assigning it to Jiri Trnka as premises for his Puppet Film Studios. One day, when the annals of the Czechoslovak film industry will be recorded, the chapter regarding films made in the fifties of this century is sure to contain mention of the memorable spot, the birthplace of "Prince Bayaya, The Good Soldier Shweik," as well as the legendary heroes of "Old Czech Legends" and many other figures, which have become famous throughout the world in Jiri Trnka's puppet films.

Today we asked Jiri Trnka to tell us something about his work and plans for the future.

What made you decide to devote your efforts to the relatively unexplor-

ed and hitherto generally disregarded puppet film field just after you had won your first success in cartoon film productions?

I must admit that from the first I took a far greater interest in puppet films than in cartoons. Perhaps this can be explained by the fact that I had been engaged in work with puppets before, back in the days when I was director of the Prague Puppet Theatre for Children. I kept away from film-making for a long time, however. It was not until 1945 that I first took an active part in film creation, when I was offered a job in the Cartoon Film Studio within the framework of the then newly established unified organization of the Czechoslovak nationalized film industry.

My first experience with the practical side of film, when I suddenly realized the unsuspected possibilities in the utilizing of the trick technique of cartoon films, reminded me of my old love of puppets, and with it, an ambition to animate on the screen, where everything is possible, the three-dimensional figures of puppets, moving in contradistinction to the heroes of cartoons, not within their own plane but in space. It never occurred to me at that time to adopt the puppet film technique of any of my predecessors. As a matter of fact, I was not even acquainted with their work, with the exception of Ptushko's "New Gulliver." From the beginning, I had my own conception of how puppets could be handled—each of them to have an individual but static facial expression, as compared with the puppets that by means of various technical devices,

can change their mien in an attempt to achieve a more life-like aspect. In practice, of course, this has tended not to enhance the realism, but rather conduce to naturalism.

There are many reasons why I have remained faithful to puppet films ever since I started systematic work puppeteering before the camera. First of all, I am firmly convinced that puppet films keep much closer to the author's original manuscript in the portrayal of the figures, and that they make possible a much richer use of the imagination in the facial expression. This corresponds fully to the kind of lyrical film for which I have been striving since the outset of my film career. I should like to add, moreover, that in cartoons the different techniques of the many draftsmen participating in the actual piecing together of the film obscures the character of the original drawing. Apart from this, the very nature of cartoon figures calls for continual motion; it is not possible to stop them, and neither is it possible to bring them into a state of contemplation. All this, of course, limits the creative possibilities of cartoons. After my experience with puppet films, I would definitely not like to return to cartoons, as I would feel considerably tied down in the originality of my designs.

What do you, in view of your experience hitherto, consider to be the main lines of future development in puppet films, that is, what subject matter and genres can be most effectively and, let us say, uniquely presented in puppet films?

Well, first of all, let me set right the frequently voiced fallacy, namely, that puppet films can present any and every kind of theme and topic, the effectiveness of the presentation depending solely on the author's powers of creative fantasy and his skill in all the contrivances of the technique of puppet films. After all that I have seen during my eight years' experience

in the field of puppet films, I can say that the potentialities there are boundless. But, as a matter of fact, in my opinion, this is not a matter for rejoicing, for these unlimited potentialities—as I know from past experience—can be easily over-exploited.

On the whole, one may say that puppets are utilized to the best effect where a realistic presentation on the screen often places insurmountable obstacles in the way of convincing performances by humans. It is no mere chance that puppet films are most successful not only in the field of biting caricature and satire, but also in extremely lyrical tales and in those whose subject demands the portrayal of emotional fervour. I can confirm from my own experience that the most successful films produced by my production unit include those of the type of "The Song of the Prairie," a satire on the Wild-West adventure films, and also such lyrical fairy tales as "The Emperor's Nightingale" and "Prince Bayaya." And as far as I, myself, am concerned, I cannot imagine how the grand passion of the scenes from the Czech mythology, which I endeavoured to bring to the screen under the guise of puppet figures in "Old Czech Legends," could be conveyed as stirring in a live action film. As I have already said, puppet films have unlimited possibilities; they could be adapted to any subject current in full-length live action features. There would however be no sense in that, for they would be mere imitations of repetitions. Puppet films stand on their own feet only when they are outside the scope of live action films—when the stylization of the scenery, the hyperlook of the human actors, and the lyrical content of the theme might easily produce an effect both unconvincing and ludicrous or even painful.

Is *The Good Soldier Shweik*, in your opinion, a promising development in the direction of puppet films taking the place of live drama?

No, "The Good Soldier Shweik" is only one line of development in our work at the Puppet Film Studio. We have tried out all sorts of provinces and we intend to keep on looking for new ones, because what has been accomplished in the field of puppet films so far is only a small fraction of what can still be achieved. You must not forget that we have been concentrating on the problems, subject matter and technique of puppet films only a short time, for barely ten years in fact, and that we can make use of the experience of others only to a small extent, inasmuch as this field of animation is still relatively unexplored in foreign film industries. In my next puppet film I should like to lay a greater stress on music. What I have in mind is a kind of pantomime, or better still a ballet, in which the action of the puppets would be accompanied by song. There are several themes which could be adapted to suit this purpose. I have set my heart particularly on a screen version of one of the shorter operas of Mozart, "Bastien and Bastienne." I have already formed an idea of what the adaption is to be like, but I am afraid I shall have to leave its realization for a later date.

What do you think of the possibility of combining puppets and humans, or of a parallel employment of various styles of trick filming, for example

cartoon and puppet films, for the purpose of enriching the means of expression?

My experience hitherto and that of other workers engaged in puppet film making is sufficient proof that there is always a possibility of combining humans and puppets, or puppets and cartoons. Apart from these, there are also other developments which we must contemplate. Since all my puppet films have been done in color, I myself best know what problems remain to be solved by filmmakers in this respect. Not to mention the third-dimensional systems and the various panorama widescreen techniques. We shall have to take them into consideration, too, but while doing so we must not forget what we really want to say. For the technique must never over-shadow the idea and the creative design even in puppet films. The technique must not be the sole purpose of the film, especially as regards puppet films, which of all the types of animated films, are based primarily on technique.

Personally, I should prefer above all to prove the artistic potentialities of a black and white, non-third-dimensional and, moreover, silent puppet film, in which I should rely entirely on the puppetry. I am certain that a really fine film could be made under these very conditions.

The Theatre of Japan

Programs of the Osaka International Festival Society are responsible for the following explanations of the various Japanese Theaters, which are often confused, by American puppeteers.

KABUKI

The kabuki is possibly the most representative of the theatrical arts of

Japan. Reflecting the life of the people, it is a drama which has both historical significance and artistic value. Moreover, it is a popular theatre which is very much alive and continues to develop and absorb fresh elements.

The kabuki is said to have begun in the early Edo Period when the vestal

maiden Okuni of Izumo performed a dance of invocation to Buddha at Shijogawara in Kyoto. This was enthusiastically received by the people and gave rise to a kabuki drama played entirely by women. Later however, women were prohibited from performing on the stage, and the kabuki roles were taken over by young men, and with the advent of the Genroku Period (about 1700) a realistic drama was firmly established, incorporating the dance which already existed at that time. It was known as the genroku kabuki, and among its playwrights was the famous Monzaemon Chikamatsu. It was also during this period that the actor Ayame Yoshizawa perfected that art of the onnagata or female impersonator.

Fifty or sixty years later saw the sudden rise to popularity of the classical Japanese puppet theatre known as the bunraku. These performances were accompanied by gidayu music and amounted to a sort of musical drama or opera. It was not long before the kabuki adopted this form in its entirety. Later, in response to popular demand, the noh dramas and farces were also added to the kabuki repertoire.

Kabuki plays fall roughly into three categories: the jidai-kyogen or classical plays dealing with historical events and set in feudal society; the sewa-kyogen or plays of the common people, which delineate the everyday life of the ordinary people of the Edo Period, and the shose-geki or dance plays, which comprise both the original kabuki dances and those taken from the Noh, and are accompanied by samisen music.

What perhaps characterises the kabuki drama most conspicuously are the stylised forms of movement for theatrical situations, such as the love scenes or nureba, the stylised sword fights, the miming, the peculiar leaping stride known as roppo with which actors make their dramatic exit down

the hanamichi, and the movements imitating those of puppets ningyoburi which are sometimes used in plays taken from the bunraku or puppet theatre, to mention only a few.

The kabuki theatre has also its own tradition of make-up. While in the sewa-kyogen plays or ordinary life, the make-up is comparatively natural and realistic, the make-up for some of the classical plays is exaggerated and stylised. It is customary for the villains in these plays to have their faces painted red. Another special feature of kabuki make-up is kumadori, the practice of boldly accentuating the bony and muscular structure of the face in order to reveal the character of the actor. It is generally used to portray persons of great valour.

The strength and vitality of the kabuki theatre lies in the fact that while the forms established by the great masters of the past are held in high esteem and reverently carried on by their successors, new influences and trends are at the same time being continually studied and absorbed. There has been much healthy development during recent periods and there is every indication that the kabuki theatre will continue to prosper and flourish.

The noh is a dance drama with chorus, whose verse chanting (utai) is accompanied by the music of a flute, tabor, hand drum, and a big drum. The dance itself centres around a principal figure known as shite to which the other actors are subordinate. Emphasis is given to the part of shite by the skillful use of masks and elaborate costumes.

The noh drama as we know it today was perfected during the 14th century by the actor Kanami (1333-1384) and his son Seami (1363-1443). It is played on a special square stage made of highly polished cypress wood, with a pillar at each corner, and a temple-like roof. On the back wall is painted a pine tree, and on the left is a gallery

known as the hashigakari, with three young pines below its railing and a curtain of five colours hanging at its end. When the performance is about to begin, the sound of the flute and the tabor can be heard from behind the curtain as the musicians "tune up" and in a few moments they enter, carrying their instruments. The utai chorus then enters from the right hand side, and finally the five-coloured curtain on the left is raised, and the noh play begins.

The noh might almost be called a drama of masks. They are made of cypress wood painted with a mixture of chalk and glue to which colours are added, and they fall into four categories: aged persons, women, men, and demons. Although they are masterpieces of craftsmanship, it is not until its dramatic power is put into effect on the stage in actual performance that the true merit of a noh mask can be fully appreciated.

Next to the masks, both for artistic value and importance of dramatic effect, come the costumes. Until the middle of the Tokugawa era, it was the pleasure of the military rulers and the feudal lords to cause fabulous garments to be made for their favourite noh actors, regardless of expense. Thanks to them, the noh theatre has inherited some truly magnificent and splendid costumes.

The gagaku orchestra of Japan is probably the oldest instrumental ensemble in the world. Introduced from China in the 8th century, gagaku music enjoyed popularity as a recreation among the aristocracy until the 12th century, when, with the advent of the feudal era, it came to function solely in connection with court and religious ceremonies.

The greater part of the gagaku repertoire consists of purely instrumental compositions for the accompaniment of the dance. The orchestra consists of the ryuteki (a bamboo flute with 7 holes) hichiriki (an obverse flute

rather similar to an oboe), sho (mouth organ with 17 bamboo pipes set in a circle and blown through a mouth-piece either in or out, producing chords of six notes), biwa (lute of four strings), koto (13 string horizontal harp), taiko (large flat hanging drum), shoko (small concave hanging gong), kakko (cylindrical double ended drum on stand). Sometimes a komabue (smaller bore flute with 6 holes) is substituted for the ryuteki, no sho, biwa or koto, and instead of the kakko there is a longer, waisted drum known as a san-no-tsuzumi.

Strict rules govern the form of all compositions. The leaders of each section enter solo one by one beginning with the ryuteki or komabue, after which at a given point all the instruments start playing and do so without rest until the end of the composition when they finish solo one by one exactly in reverse of the beginning until only one instrument is left playing.

The tempo is always slow to begin with accelerating in the middle and becoming slow again at the end. Unlike a western orchestra in which the string section forms the basis of the orchestration, in the gagaku ensemble the wind section is the most important, and the function of the stringed instruments is mainly rhythmic. There is no special conductor and the orchestra follows the beats of the kakko or san-no-tsuzumi.

The puppets of the bunraku theatre are almost two thirds human size and are worked by not one but three men, generally dressed in black in order to be inconspicuous. Under their expert manipulation the puppets almost become alive and can do anything a human actor can do and even more, for they are often called upon to play supernatural roles. The theatre possesses over thirty varieties of puppets representing characters from all walks of life.

The bunraku drama reached perfec-

tion about 1734, although it actually began over three hundred years ago. The puppets perform to the accompaniment or gidayu or joruri recitative with samisen (string instrument). The storyteller sits on a platform on the right of the stage together with the samisen player and speaks all the dialogue as well as the narrative in a melodic recitative derived from old Buddhist chants. Often weeping and wailing, or becoming red in the face with anger, the narrator greatly exaggerates the various human emotions as he describes them. The samisen used to accompany joruri is bigger than the ordinary samisen and has a

deeper tone. The strings are struck with a large wooden pick, hitting the sounding board together with the string in order to produce a percussive rather than melodic effect, since the purpose is mainly to set the rhythm and tempo.

The best known plays in the bunraku repertoire are those written by Japan's leading playwright Monzaemon Chikamatsu (1653-1724) who also wrote for the kabuki theatre. Recently, as an experiment, however, some Western plays, such as *Madame Butterfly* and *Hamlet* have been adapted for the bunraku theatre in Osaka.

Guignol of Lyons

Nancie Cole

A statement common to most puppeteers is that the people of nearly every country of the world... save the United States... have created a national puppet hero. Such an hero is Guignol, hand-puppet of Lyons in France. As Punch is to England, Karagoz to Turkey, Kasperle to Germany and Czechoslovakia, so is Guignol to Lyons and, indeed, to the whole of France.

It is true that M. Polichinelle, rather than Guignol, had known national popularity as puppet hero in France. But Polichinelle with his hooked nose and humped back reigned prior to the creation of Guignol; and the French people grew tired of Polichinelle, happily laying him aside in favor of the delightful and intriguing personality of the puppet Guignol.

Now Guignol made his debut upon the miniature stage about the year 1808. Laurent Mourguet, his creator, was a silk worker, and he lived and worked in the city of Lyons. Silk-working was--and is--the principal industry of Lyons, and it was entirely

natural for Mourguet, who had known the "tic-tac" of the shuttles in the looms all his life, to create a theatre centering upon the lives and surroundings of the silk-workers of Lyons. So beloved of the audience was this puppet theatre to become that it endures to this day on the Quai St. Antoine in Lyons, now in the hands of the brothers Neichthausen and playing twice daily for both children and adults, mirroring the hopes, the fears, and the experiences of the workers of the Croix-Rousse.

Guignol, as central puppet character of this theatre, was, of course, "un canut" or a silk-worker too. Though his debt to Polichinelle and to the *Commedia del' Arte* was perhaps a great one, for the farcical situations and some of the character relationships of the theatre Guignol are drawn directly from these sources, Guignol must be considered as a character quite distinct from that of Polichinelle. Guignol is typical of the canuts of Lyons in speech, manner, personality, and dress. It is from them and his

creator Laurent Mourguet that he takes his birthright.

We do not know the percise origin of the character Guignol's name. Perhaps it comes from "C'est guignolant!", a phrase supposedly uttered by Mourguet's best friend upon seeing Guignol for the first time and which in the patois of Lyons means "It's amusing" or "How drole".

Guignol's character is: "that of a man of the people; one who is goodheartedly inclined to a drinking spree (a la bamboche), (who is) not possessed of too many scruples, but is always ready to render a service to his friends; one who is ignorant, but who is not easily astonished; one whom one fools without too much effort by flattering his penchants, but one who succeeds almost always in managing his affairs." Theatre Lyonnais de Guignol (Onofrio), p. xiii.

The original Guignol had been sculptured by Mourguet after the artist's own features, and, indeed, Guignol and Mourguet share a wise, enigmatic smile. The puppet's large, knowing eyes and wistful yet impish half-smile give him a child-like aspect. His expression is one of constant wonder, and its intensity is heightened by the fact that the whole face is slightly asymmetric. In dress Guignol is a miniature canut of the early nineteenth century, with his head coiffed in a kink of battered three-cornered hat, his wiry pigtail or "sarsifis" bobbing at the back of his neck, and his serge smock or (as on the later Guignols) a maroon greatcoat in the fashion of the Directoire. He is often armed with a stick, the origin of which is possibly his silk-worker's "canne" or shuttle, and he occasionally lets it fall on the shoulders of his proprietor. As says Maindron, "Man is not perfect. Why should Guignol be?"

Even Guignol's speech is borrowed from the canuts, for he speaks in their patois, whistling his s's; and we are

told that he sounds as though he had a cold in his head--due no doubt to the fog and old north winds that blow upon Lyons, situated as it is on the confluence of two mighty rivers. Perhaps it is from the canuts that Guignol borrows his indomitable spirit and courage through all hardship and ininsurpressable gait. With a naive faith he approaches all the hazards of his life in the firm belief that things will come to rights. And since this is the puppet theatre and a happy ending is pre-requisite, his troubles, though many, are never insurmountable. There is always a good Genie or a long-lost brother to help him through in the end.

Guignol always appears in the role of the worker, servant to an overlord master, and "under-dog"; and he always has for companion his inseperable confrere, the inimitable, wine-bibbing Gnafron. How can one appreciate Guignol without knowing him in reflection of the simple-minded heaviness, the slight obtuseness, the short-sighted calculations, and the deep-rooted generosity of Gnafron? Poverty-stricken, the two Lyonnais are ever embarking on a new and ridiculous scheme to make some money. Every trade and profession is mirrored upon the puppet stage as in the original repertoire of the forty plays of Mourguet, Guignol the canut and Gnafron the cobbler take a play to be dentists or lawyers or de-spookers of castles or the victims of unpaid bills. Whatever befalls them could have happened to any canut--or at any rate, taken place in his imagination.

Gnafron is always dressed in a long coat with a fly back, and he wears an immense hat of rabbit skin. Sometimes he sports as well as leather cobbler's apron. A former shoemaker and quite ignorant but given to much thought, Gnafron expounds ironic comment through the protective veil of insobriety. His deep cavernous voice rumbles as if from the bottom of

a cask of his dear Beaujolais. Incredibly generous and sentimental, his laughter ends in a sigh and a deep drought from his bottle as a sadness creeps in about the edges of his thoughts. We must laugh with him though, for he is indeed a professional maker of mistakes, as both lovable and ridiculous he bungles through a muddlesome world. One can wish him as a friend and at the same time appreciate the anger of Madelon, for Gnafron did, time upon time, lead Guignol away from his work and delightedly off to the tavern.

Who is Madelon? Why she is Guignol's wife and a typical canuee, whose home was her life and balancing within her husband's meager salary her very existence. She is often out of patience with Guignol and rails at him, but we cannot blame her. And Guignol contents himself with his good days, when he can go to sleep leaning upon the broomstick and say to his wife, "Nom du rat, you are still a handsome young women," or "Madelon, go warm the bed and leave the warming pan within." He is used to his Xantippe.

Besides Guignol, Gnafron, and Madelon, there are in the Theatre Guignol many other characters, including the Baillie with glasses poised upon his nose, the Gendarme, and the Marechaussee. There is Canezou the landlord, always demanding the rent. And there are the scores of incidental characters who appear only for the space of one play or two--such as, Scapin, Titi and Tutu. But to meet all these and more, to go into description of the plays and of the traditional setting of the Trinite and the Cafe de Soleil, would take far more space than we have here. We hope, however, that this brief introduction will offer a little of the flavor, a little of the joy, the heart and the savour of life and work that abound in the Theatre Guignol de Laurent Mourguet. We hope that you will seek further into the history and traditions of Guignol, who casts his universal shadow in portrayal of the Lyonnais, so timeless in human faith and foible. Truly it is no wonder that Guignol lives on in the hearts and tradition of the French nation to this day.

From the President

Gil Oden

Paul McPharlin wrote in **Puppetry, 1936** "of outstanding importance (this year) was the first American Puppetry Conference in Detroit, 8-11 July.... It was the first step toward the formation of an American society of puppeteers, an organization long hoped for by many. So friendly and eager were all who met, that a long life of usefulness seems assured this society when it gets under way.... In Cincinnati, 28-30 June and 1 July 1937, under the able hands of Martin Stevens, the second conference will be held, and at it the society will be formed and

launched. It will behoove everyone with a vital interest in puppetry to be there, not only to found an organization, but to see exhibits and performances, and to hear discussions by experts, carrying on the programme so happily begun in Detroit."

The years since then are now history and we have but to look at the organization of the Puppeteers of America today to see the progress which has been made. And so now we come to 1960 and the 25th national meeting of P of A in a Festival, and once again we will be back in Detroit. It is some-

how fitting and proper that we celebrate our silver anniversary meeting in Detroit. So if I may borrow a few of Paul McPharlin's words... "it will behoove everyone with a vital interest in puppetry to be... Here". Already the wheels are in motion to provide you with the best possible program of events that we can offer. The Director, the Board of Trustees, and all the personnel of the Detroit Institute of Arts join me in extending you a most cordial invitation to the Institute for your headquarters during the Festival.

In looking back over some of the accomplishments of our organization since that first meeting in Detroit in 1936, and in reviewing some of the hopes and aspirations of that first group meeting of puppeteers we come up with some provocative questions. We all believe in this organization; we believe in the ideals on which this organization was founded. But I do not believe these ideals have been fully realized; I do not believe that we have attained the prominence we desire nor have we realized our fullest potentials. One of these has to do with the dissemination of information about our organization, indeed, about the entire field of puppetry.

Again, from the Yearbook of 1936, Paul McPharlin wrote of the ignorance of the press who were called upon to review the productions staged at that meeting in 1936. He spoke of a need for the new organization to supply the press with correct and well-chosen facts about what is going on in puppetry, hoping that such a service would prevent a recurrence of some very erroneous and misleading statements which had been printed in two leading magazines. Whether a bureau is what we need or not, we could all do a bigger job of public relations. I am reminded of an article which came out in a Toronto paper recently written by a staff member who had recently been in Russia. This writer was ecstatic over Podrecca puppet theatre

and remarked that the only thing going on in puppetry in Canada were come-apart skeletons and animals with ill-fitting feet, or words to that effect! All this with the work of George and Elizabeth Merten, Nancy Hazell, Judith Lawrence and others going on right under his nose. (Actually it had not been the Podrecca he had seen at all but a performance by the Obratzov group!) It seems as if news-paper writers for the most part are as far at seas today as they were in 1936. During the life of the Detroit Puppet Theatre, only two performances have been reviewed by a drama critic... and remember this permanent theatre is sponsored by a newspaper!

And so what are we to do about this? It is apparent that we can't simply send a notice around to all news-papers and magazines and say "Look" you've got to do a better job of reporting puppet events!" At the same time good publicity can be one of our strongest forces in helping us to attain some of those ideals planned for at that first conference. None of us should be offended by criticism if it is warranted, but at the same time when exciting, provocative things are happening, they should receive the plaudits they deserve. We must, each of us, strive for the publicizing of the work of the entire field of puppetry and knuckle down to a forceful job of public relations.

However, this must come about after we have truly evaluated the work that is going on in this country. There are people in our own organization doing work of a quality on par with many of the more popular and well-known foreign troupes. While I think we can all learn a great deal and receive inspiration from some of these foreign troupes, we by no means should sell ourselves short! We have a few Obratzovs and Podreccas ourselves, (or certainly potential ones) and we need to let the public know about them!



PUPPET PARADE

(see photo section)

VIVIAN MICHAEL

BOB BROWN

Bob Brown writes:

"I've been busy touring a school assembly show in the New Jersey-New York area entitled FUN WITH BOB BROWN AND HIS PUPPETS. Its one of the most enjoyable shows I've done. During the show I show the children how to make a simple hand puppet, how to operate both hand puppets and marionettes, participate in the show by manipulating puppets and have an opportunity to see how the marionettes are worked during an actual performance. After the show we have a question and answer period. Its really a "fun" show.

"While touring that show I'm busy building a marionette production of the "Wizard of Oz." Upon completion the show will be toured in Minnesota. I've been working on it ever since I returned from the Festival in August. And speaking of the Festival: although it took me a week to recover from all the running around I thoroughly enjoyed myself. When August starts to roll around each year I begin to vibrate with excitement just thinking about the Festival. I promised myself after going to my first Festival that the only thing that would keep me from the Festivals is the Army or Navy (whichever grabs me first!)

The photograph shows three young ladies from the audience learning how a marionette is put together.

CHIKUITA PUPPETEERS

Those who saw Mollie and Jan Falkenstein's original finger puppets at Festival will enjoy this picture of the Chiquita Puppeteers, a group of 13

and 14 year olds who have developed an individual style in their finger puppets and who are fast developing into skilled puppeteers. Left to right they are Barbara Schopen, Jan Falkenstein, Vicki McMurray, Pat Posely, Kittie Brown, Linda Smale, Judy Favour, and Judith Skewes.

Also adept with hand puppets, they recently produced an original train skit (pantomime to Rock 'n' Roll music). The V. I. P. altho looking pleased in this picture is much disgruntled in the end because the lady is served first, causing him to miss his train.

Mollie tells us the stage is several "curtains deep". Different colored curtains and plastic scenery, with the aid of traverse rods permit quick changes of scenery.

SNAPSHOTS

(1). We have missed Marjorie Shanafelt from the last couple Festivals but learn that she is now happily retired from her position in the University of Nebraska Museum and has moved to Portland, Oregon. "Retired" for Marjorie only means transferring from one busy life to another so we will expect to hear more and more of her puppet activities.

(2). Erma White (the "Erma" who has produced the delightful finger puppets the Store has had on sale for several years) does not confine her activities to finger puppets.

Shown here is a photo from her Nativity Play, which was produced on WIBW-TV, Topeka, Kansas, and on WWSA-TV in Harrisonburg, Va., now the permanent home of the Matthew Whites.



Bob Brown

Chiquita Puppets



Chiquita Puppeteers





SNABHO





PHOTOS

2

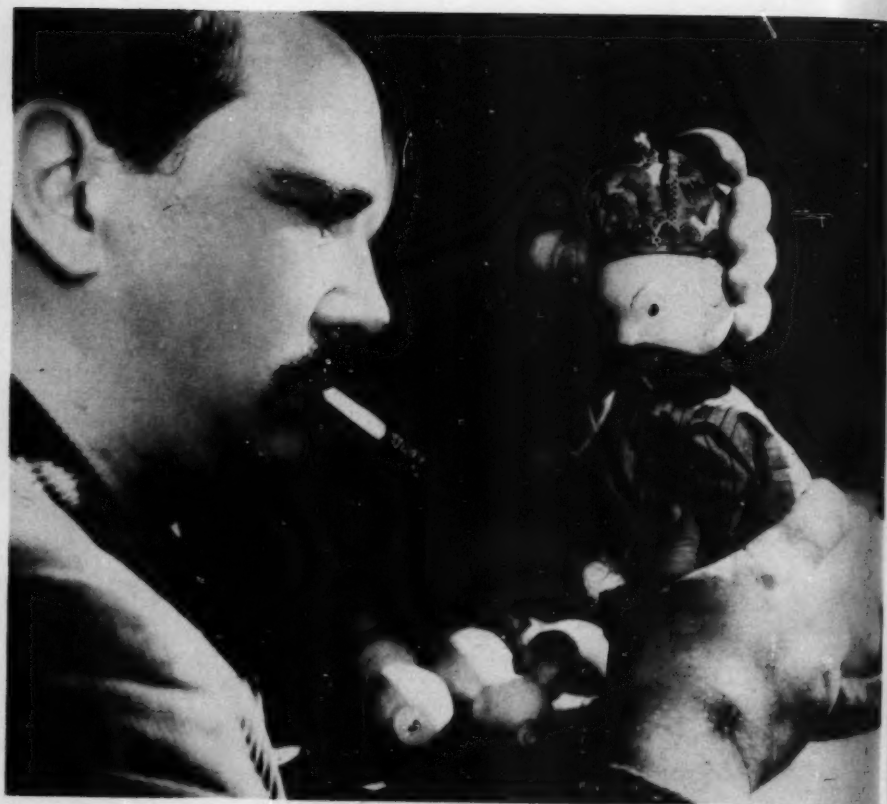


5



NANCIE COLE





"THE EMPEROR'S NIGHTINGALE"

Jiri Trnka

(3). Margaret (Bennie) Bennington was a sadly disappointed young lady this summer when college classes prevented her from attending the Fest at Western College. Margaret carries on a busy program of puppets for schools, scouts, and other community activities in her home town of Bloomington, Ill. Better luck next year, Margaret!

(4). Gladys Shockey and Francis Ward are two of the busiest gals in Kansas. We first met them years ago when they rolled into Western College, with their trailer and current show, their first Festival.

(5). Ruth Quinn, St. Louis Puppet Guild, sends us this picture, saying, "I was just showing off for the St. Louis Guild. Last March the Guild celebrated their 20th anniversary with a dinner, attended by 50 members who had been members of the Guild at one time or another."

Leona Thompson who was at one time P of A Sec. and Treas. was the emcee for the dinner, and the time was spent reminiscing about the funny things that had happened over the 20 years past.

In May they celebrated their annual Festival with all day shows and another dinner. So much fun!

NANCIE COLE

Nancie Cole has been appearing for the past week at B. Altman and Co., where she has presented her authentic French Guignol performances. The play, entitled "Salut Guignol" is based on the charming puppet theatre of Lyons. Not to be confused with the "Grand Guignol" which is a horror show in Paris, the puppet plays show the adventures of the mischievous, loveable character named Guignol, who is dear to the hearts of all French children.

"Salut Guignol" proved to be such an astonishing success at Altman's and drew such large crowds of children... and adults... that someone's

idea to give balloons away to the kiddies proved almost catastrophic. All the shoe department balloons disappeared, next went the official balloons for the "Fete Francais" and finally it was necessary to start on the Christmas supply.

Nancie has been in New York for a little over a year. She is originally from Palo Alto and just prior to departure for New York had gained her M.A. degree from Stanford University. Nancie has now started puppet operations as "The Theatre of the Little Hand".

Now that the Guignol engagement is over, Nancie is hard at work finishing her new production of "The Juggler of Notre Dame". After that a sophisticated revue for adults is planned. Nancie says that her trip to Paris last Spring and Summer to attend the UNIMA conference has been a tremendous stimulus to go on and try new and different aspects of "puppet possibility" as a dramatic medium.

JIRI TRNKA

Jiri Trnka, Czechoslovakian puppeteer whose article, "The Puppet Film As An Art", appears in this issue is well known to American puppeteers who have seen "The Emperor's Nightingale" and other films which have been shown in this country.

The history of the Czechoslovakian puppet and cartoon films is very brief but very full. Before the Second World War, no cartoon film work was carried on except a small production of advertising films. During the war, a group of young artists began work of a kind that was to form the basis of the present organization. In 1945 the film industry was nationalized, and these young artists were given all the facilities they needed to build up first class units. They brought to their work a complete freshness of viewpoint and technique, which had no connection with the established traditions of other puppet or cartoon films.

A Call to Arms for Juniors

Gene Scrimsher

For some time now, many of the members of P of A have been concerned over the disintegration of what once was a very active Junior Membership. Time was when these Juniors had a very strong organization within the P of A. They produced their own shows at Fest, they published their own news letter, and sought out and were given a great deal of encouragement and advice from older puppeteers. At the Fest in Oxford, one Junior was heard to complain bitterly about not having an organization like the "real puppeteers". Questioning of this eager young puppeteer proved that he was not alone in his feeling that he came to the Fest, had a good time, and learned a great deal; but he really felt on the "outside" because he wanted to be able to talk shop with his peers. Why, he wanted to know, weren't there more Junior Members attending the Fest, and what could he do about it.

In combining of the job of Educational Consultant, with that of Junior Advisor, we hope to come up with a few answers for this young puppeteer and all the hundreds of others just like him. One of the things which I should like to see is a very definite program of activities for the Junior Membership who attend the Festivals. It is well and good to say that they learn by viewing the works of the talented and energetic senior members, and that they are given the same opportunities to attend workshop sessions, but for many of these young people, the Festival is the one time of the year in which they can seek much needed help from some of these seasoned seniors. The Detroit Institute of Arts received hundreds of letters annually from teen-agers and pre-teen-agers, all eager to learn; all seeking

information. They refer those who have particular problems to the particular consultant involved. For those who just desire, as one young enthusiast wrote "to learn everything about puppetry because I want to be a puppeteer", a list of books, consultants, and application blanks for membership in P of A is sent to them. Unfortunately, not much has been done in the way of a follow-up on these requests to attempt to discover how much help, if any, the answers to the letters gave these young people.

Recently a course in Puppet Theatre Production has been made a required course for all performing Art students at Cass Technical High School in Detroit. This is a most unusual Technical High School, of course, with its highly specialized curriculum, but it is impossible to expect this to happen in high schools all over the country. However, it is not impossible to expect that there are many members of P of A in various sections of the country, who with a little urging, might begin classes or guilds for Juniors in their own territory. I believe this is something to be desired and certainly something worthwhile. There is no better place to start training good puppeteers with high ideals and standards.

A Junior Guild of Puppetry is in the process of being organized in Detroit. To become a member of this guild, one must also become a member of P of A. The guild is open to all teenagers in the Detroit metropolitan area, and already some twenty-five students have requested membership in the organization.

This is a beginning for something we hope will prove to be not only a training ground for the future professionals, but also a new surge of active participation in the national organi-

zation for puppeteers. So, to all the Junior Membership we send a very special invitation to send along your comments, questions, ideas, no matter what they might be, nor how insignificant they might seem to you. If you are in a particular area in which there is not much active participation in

puppetry, and you would like to contact others who might have similar interests, please write and we'll try to help you. Remember, there is a place for you in P of A, a very important place, and there are a great many who are eager to help you.

From the Editor's Desk

Notes from Dan Kellar

Dan Kellar, Department of Foreign Languages, University of California at Davis, recently returned from a year's leave of absence, spent in Europe. Until we get a complete account of his experiences, excerpts from his letter will keep you up to date while you anticipate the promised article about his trip.

Dan Writes:

"We are home again after a happy and profitable year abroad, spent mostly in Spain, but with short visits to other European countries, including Austria, where we saw the Salzburg Marionettes do "The Magic Flute", and Belgium, where we attended the Liege congress on traditional puppets last August, seeing several excellent present-day companies from the continent and some fine examples of marionettes from Sicily and Belgium, performing plays based on old legends of Charlemagne and his knights. This material has deep roots and it is a thrill to see it carried on today much as it was many decades ago.

"Before the pressure of the school year begins again I shall prepare for you an article on the puppet shows I saw in northeastern Spain this spring. I almost lived with Dido and his troupe (he and his wife Teresa and some 80 puppets) at the fair in Tarragona just after Easter. There is much of interest to tell you, but I'll put it down the next time I write you, probably in a few weeks.

"Perhaps you have had news of the formation of another European puppetry organization, complementing rather than rivaling UNIMA, CIPEMAT (letters stand for French translation of "International Center for the Study of Traditional Puppets") is an outgrowth of the Liege meeting last summer. It will be concerned, as the title shows, with historical aspects of the puppet theatre, with old-time types like Punch and Guignol and materials relating to background rather than the contemporary practice of the art, which I understand is more properly the concern of UNIMA and the various societies and guilds of puppeteers. CIPEMAT will have a permanent headquarters, with archives and museum, and plans to meet every two years, beginning in Liege either at Easter or in August 1960. It will also have some publications of its own. More information can be had by writing to the organization's secretary, Mr. Roger Pinon, Rue Blondin, 64, Liege, Belgium."

New Book

There's a new book, "Shadow Magic" by Bill Severn on the market, David McKay Co., N. York 18, price \$3.00. Advertises, "The story of shadow entertainment that goes back 2000 years, with easy to follow instructions for human shadow plays, hand shadows, shadow puppets, silhouettes, etc."

We are sending for a copy and will let you know if it is worth while.

Puppets Teach

New York Times pictured Mrs. Irmgarde Gallupe holding high a hand puppet and asking "Was is das?" Steven Rowes answers, "Das ist eine puppe". This is all part of the school on Governor's Island where 300 children of officers, non-commissioned officers, and civilians who live on the island post. Volunteer teachers help the children realize that "we are all one world" by bringing to them the languages and customs of the world. Steve, who is Japanese by birth, has an American sargeant for a father, was wearing a lederhosen and a Bavarian hat to show that it was all one world to him. Puppets CAN lead the way in many educational projects, entertainment is not their only field.

May Day at Richmond University featured finger puppets by Erma White and daughter Kathy. Caroline Lutz's World Puppetry Museum was open to visitors, during the festival.

In Long Meadow, Long Island, a Bible teacher and a dentist, instructing children in quite different lessons, made their treatments painless by using amusing puppets to put across their messages.

The star of the dental lesson, given to 250 youngsters in the Salisbury School, was Candy the Sugar Kid, who had toothaches for lack of brushing twice a day. With the magic of bristles, Dr. Benjamin Pressman of the Bronx saved Candy from losing her teeth.

And the 60 youngsters who met with "Aunt" Betty Worrell in the First Baptist Church in Hempstead learned their lesson from a doll named Danny. Miss Worrell is a teacher for the Children's Bible Fellowship, which is conducting a week-long evangelistic service. She added a special feature to her hour—her dolls talked through the "magic" of ventriloquism.

HERALD TRIBUNE magazine section for Aug. 30, had a charming full

page cover illustration of an outdoor puppet show... by a possible six year old to a kindergarten age audience. The artist was Cyndy Szekeres... we'd love to have the original.

Woodstock Festival featured two puppetry workshops this summer... one by Mildred Osgood and one by Lea and Gia Wallace.

Obratsov

Lauded by every critic for their almost unbelievable operation and their brilliant satire, the Obratsov puppets on the Sullivan show, deserved every bit of praise they received. A few of you will recall some discussions we had at the recent Fest. A group of us were discussing the possibility of sending an American troupe abroad in the not too distant future. We agreed, with much regret, that it would be hard to find an American group who could compete with the foreign troupes who played at Bucharest.

At least one New York critic, Harriet Van Horn, will agree with us. She wrote: "Perhaps the most unforgettable act of the whole 90 minutes of the Sullivan Show was Obratsov and his puppets. Hand puppets, they were technically perfect, every face a character, a vivid, unique individual.

"If this is cultural exchange, let us have more at once. But, Oh, dear, suppose Obratsov came here and we sent him Howdy Doody! Our ambassador would have to resign!"

We may not be able to "hit the moon" in our puppetry attempts, but surely, our standards could and should be boosted to a point where we do not deserve this kind of criticism.

Cards galore came in the mail from John and Bonnie Shirley who made the Moscow Fair with the Ed Sullivan show... from Red Square and the Kremlin, "La France" and the Italian Rivera. Report seeing performances by the Moscow Puppet Theatre and the Piccoli Marionettes of Milan. We are happy for you both, John and Bonnie, but we envy you!

Capt. Kangaroo Speaks His Mind

Bob Keeshan, Captain Kangaroo to you, has some very decided opinions about children's TV shows. He deplores the lack of children's programs on the big networks. In spite of the fact that it represents a loss of \$1,000,000 to CBS, Bob Keeshan has been kept on the air because of the insistent demand of parents who see it as the only network show that has both entertainment and educational value to their children.

Bob says, "It isn't the networks alone who are responsible for this short-sighted attitude toward children's shows. Sponsors are to blame too. Large corporations could easily absorb the kind of costs without feeling the pinch on their pocket books. But they are narrow. If sponsors can't sell a car or toothpaste right now, they don't want to make an investment in the future."

He added, "When I think that this country has 40,000,000 children under 12, I can't understand the attitude of networks and sponsors toward children's shows." He adds one hopeful remark, "Local television shows around the country are doing more to promote good shows than the networks."

George Latshaw

George Latshaw, now proud Daddy, (Christopher, born Oct. 4) is up to his neck as usual in all sorts of activities... but we will let him tell the story:

"I produced and puppeteered a thirteen week summer series called Youtheatre on WJW-TV, Channel 8, Cleveland. The show also featured clam activities at the Youtheatre where I again directed the Junior School this summer. My "Pinochio" script for live actors and two marionettes was published by the Coach House Press this summer - 53 West Jackson Blvd., Chicago, Ill. They did a beautiful production job on it with extensive illustrations which would make it understandable even to non-puppeteers. The

adult show "Hand in Glove" is going great guns this season.

"Did puppetry sessions for the National Children's Theatre Conference and for a creative arts conference at Seabury-Western for the National Council of the Episcopal Church. Ann Thurman also participated in both and Ray Mount, Louise More, and the Reed Marionettes were at CTC.

"P.S. Also wrote the puppetry section for a monograph on children's theatre which will be published by the American Educational Theatre Association."

In Paris

The heads of 150 French puppet companies met in Paris during June and decided that their venerable show biz arm should get government help like most other branches. They feel that they should have a sort of Comedie-Francaise dedicated to their companies with no strings attached.

This would allow for more experimentation and serve as a place to establish schools to pass on this profession which is in danger of eventually disappearing in spite of the 150 now in operation. Most of them play in carny spots, children's parks, schools and the more offbeat adapt themselves to boites and vaudevies.

Were You Watching?

We saw the beginning of the new "Hi Mom" show with Paul and Mary Ritt while in N. York in August. It is a delightful 60 minutes of fun and information for Mom and the children, with those charming puppets that we saw some time ago on the "In the Park" show out of Philadelphia. They are both artists and we hope they stick around for a long time.

Puppeteer Doris Faye was Paul Winchell's opening show guest on Oct. 11 and it is predicted there is a budding romance between her little girl puppet and Winchell's side kick, Jerry Mahoney.

Marcel Marceau, master pantomimist

was on the Nov. 1st Dinah Shore show, as the "Mask Maker". Outstanding performance as usual, and a wonderful lesson in expressive timing for the puppeteer.

Festival highlights from the Spoleto Festival, in Spoleto Italy, were offered by Ed Sullivan on the July 19th program. Numbers included one by the Walton Puppets. New York Times of that date carried an impressive photograph of the rehearsal.

Larry Crane and Paul Allen presented the "World on Strings" at the Royal Playhouse, N. Y., this summer. Any one know them?

The NEW YORKER recently not only featured a charming cut of a group of children watching a puppet show but opened their "Goings On About Town" column with the following comment:

Ours not to prophesy a trend, or even to reason why, but the bare facts are that a juvenile group in a Larchmont family, accustomed to watching television in the basement playroom after school, recently became interested in puppets—the kind that they could manipulate themselves. With the permission of the head of the house, they engaged a handyman to remove the insides of the TV set and put in a plain glass window, behind which Punch and Judy and other characters cavort around these days, to the satisfaction of all concerned.

The Commercial Field

More and more puppets appear in advertising. THE HERALD TRIBUNE carried a full page ad for American Bemberg, with three colorful puppets by Lea and Gia Wallace.

Reed and Bartons Sterling has been featuring full page ads, creators not known... they appear to be one of the popular commercial types.

Seems as tho every one is manufacturing hand puppets for the muppet trade this year. We would like to see more originality and more quality in this merchandise which bid fair to be

more and more like "junk".

Sears and Roebuck catalogue features an almost five foot high fiberboard puppet stage complete with Punch and Judy for \$3.94. Looks like it might be a good start for the small fry.

Montgomery Ward also features a stage and variety of puppets at similar prices.

Milton Halpert sent me a "sock hat" puppet, which can be worn or manipulated. What next? Doug Anderson sends a rubber crocodile that just covers the hand. Disney has a new "Make and Play Toy" featuring marionettes. These are all "quickies" and attract the attention of the youngsters, but we'd rather see them handed a copy of Shari Lewis's book, and persuaded that their own crude efforts are much more worth while.

If you like whimsical puppets and your imagination fails to keep pace with your intentions, maybe you would enjoy the Dr. Seuss toys now on the market. These capricious creatures have stepped from between the pages of "If I Ran the Zoo" by Theodore Seuss Geisel, published by Random House, and developed into a popular set of do it yourself toys. With all parts completely changeable, an infinite variety of wierd and imaginative creatures can be created. Combinations are practically endless.

You Will Want To See

A unique feature of Phoenix's Green Gables restaurant, now a \$300,000, "castle" is a stained glass window which opens to reveal a puppet jester, who not only announces that your table is ready but who has established a reputation as a heckler... provided he is tipped off to a few facts about his guests. He will wisecrack, listen to your answers, and answer back... and engage in quite a verbal hassle with the entertainers. Gosnell, the owner has created an artistic triumph in this lavish eating place where imagination and fantasy are in full sway.

Gosnell believes that we are all children at heart, if even for a moment, and the million dollar business he has built up proves that the fairy tale atmosphere he depicts in his "castle" is enjoyed by even the most sophisticated. Don't miss it if you are in Phoenix.

We would like to know more about a project by Lurelle V. A. Guild, New York Industrial designer and painter, who has been assembling a compact 18th century community at Darien, Connecticut. Open to the public during September, Milestone Village as he calls it, is composed of eleven small early American buildings that contain original arts, crafts, trades and professions of early Colonial times... "not a forgery but an original creation", declares Mr. Guild. Among the views pictured in the September 11 issue of the NEW YORK TIMES is a group of marionettes dangling from chains in the center of a small marionette theater discovered by Mr. Guild in Lancaster, Pa.

Any one have any information?

From Old Friends

Many members will remember Donald Cordry and will be interested in a letter received from him in Mexico recently. Somehow "puppet fever" gets in the blood and sooner or later it breaks out again. Altho Don reports many fascinating endeavors in Mexico, since he left New York for good in 1937... among them the designing and building of a house pictured in HOUSE BEAUTIFUL of 1957, he reports that he is about to "dig up" his marionettes again, and promises us some photographs one of these days. He reports that he is being pressured by friends to get his stage and marionettes out of storage in the US and into action again. Those of us who remember his beautiful marionettes will certainly sanction this action. We will be looking for more reports from him.

A letter from Herbert Hosmer will be of interest to many of our readers.

"My library-museum connected with

my puppet theatre is progressing very well and I hope many members of P of A will pay me a visit whenever they can get to this part of New England. In the meantime I keep adding to the library and to the collection of old and foreign puppets, toy theaters, etc.

"I don't know of any organized group who are working for the aims and goals I have in mind in my ad. in particular (at least not in the U.S.A.) but I think that there must be lots of interested people like myself who would be fascinated to enjoy together research in the field of puppetry — a sort of Puppetry Historical Society. If you know of any national group who might be working along parallel lines please let me know, I don't want to appear to be stepping on anyone else's toes — it seems to me such a group could be a wonderful addition to the P of A."

Herbert H. Hosmer,

The Toy Cupboard Theatre,

Museum and Library,

South Lancaster, Massachusetts

The Hohnsteiners

On Nov. 12, Goethe House in New York presented the Hohnsteiner Puppets from Essen, Germany, in "Die Sage Vom Freischuetz".

The Hohnsteiner Puppets are an outstanding example of a German hand puppet ensemble. The group, which has engagements in San Francisco, St. Louis, Philadelphia and Boston, consists of six players who speak German. The puppets are produced and directed by the Buehne Harold Schwarz. This was their first New York appearance.

Milton Halper reports that a party of about 25 N. Y. puppeteers attended the show. He further reports that the Hohnsteiners reported that they had notified the P of A in advance of their trip and received no answer. WHO GOT THE LETTER? It is deplorable that such incidents happen! We would like to have advance notice of foreign tours so that we could publish them in advance in the Journal.

Along with this, may we remind all readers, new and old that clippings from newspapers and magazines are highly acceptable to the JOURNAL. Our coverage is only as broad as our readers interest. Some day we may be wealthy enough to employ a clipping service but until we are YOU are our source of news and pictures as well. And a reminder that all pictures should be labeled with name and description. Please PASTE to edge of picture. Pictures can not be returned.

Ham

Herb Scheffel

"I'm here today but gone tomorrow,
Broke tomorrow — flush today.
A diamond on my middle finger —
(Another hole in my sock?) Say —
Looka that billing—read those reviews!
Puff up that ego, paint this face.
Steal a bow, on a split week in Lynn.
(Less ten percent.) Some rat race!"



Rod Young, Box 313, Midtown Station, New York 18, New York

"Mercy me, Mr. Punch!" Judy cried in exasperation. "Put away that silly column and come play the show."

Caressing his dusty typewriter endearingly, Mr. Punch decided not to shout back in one of his usual bursts of rage. Rather, he quickly scooped up the assortment of news and notes, whisked them into an orange envelope, addressed it in indelible ink and as he zipped towards the small proscenium, popped his beloved news analysis into a nearby mailbox. Now, fresh with printer's ink, here we go again! The news from you!

Museum Memo

Children eight to twelve were in mind when the Indianapolis Children's Museum played a new venture. Snowballing from what was planned on a small scale, now in great demand, are their do-it-yourself handicraft kits priced at only \$1.10. The Chinese shadow puppet kit has been one of the most popular. It contains puppets to

be colored, wire to move them, and a screen behind which the small craftsman can produce his own play, "The Legend of the Blue Willow," which is included in the kit.

Strolling down Bleeker Street in Greenwich Village, look twice for the tiny antique shop where Ann Ford, P of A member, is showing her collection of authentic old dolls, puppets and bric-a-brac.

T. V. Tips

Starting another top rate season on KPIX, San Francisco, Ralph Chesse switched format. Aiding in the complicated new show are his son, Dion, and long time assistant, Lettie Connell. Ralph, by the way, spent many hours spring and summer, putting his impressions of his trip to Europe on canvas.

Did you see the Baird marionettes, end of September, on the Arthur Murray TV Party? The under sea effects were laudable.

The Junior League of Cincinnati is planning an original "Punch and Judy" to be incorporated into a children's educational TV series.

Actor Fess Parker is starting a series for children. The puppet show take-off on Davy Crockett to be called "Gravy and Biscuits."

Reports have it that the Muppets, Inc., over NBC from Washington, D. C., are Jim and Jane Henson who have recently patented a pair of puppets with great sales appeal. Owner of the patents is the John H. Wilkins Company which credits the puppets with a 300 per cent increase in the home sales of their coffee product. The Hensons began puppeteering in 1955 when they were art students at the University of Maryland. Jim does the voices for "Will" and "Wont" and the spot commercials they do are hilarious.

Guess why Don and Ruth Gilpin are back in Atlanta, Ga? Why, Don left the Staff of Ohio Wesleyan to accept a job as Production Manager of Atlanta's Educational television station. "Woody Willow" makes occasional appearances and Atlanta and especially her local agents are glad to have the Gilpin Marionettes back in the city.

Box Office Stuff

Lea and Gia Wallace began their showings at the Village Dance and Puppet Center, Hotel Albert, New York, in October with "Halloween Spirits." Sundays at 2:30 p.m.

The Peggy Bridge Marionettes present a series of shows at the Jan Hus House, Off-Broadway theatre, Saturdays and Sundays at 1:00 p.m. and 3:00 p.m.

Marge Kelly, busy as one can be, made a two week USO tour to Greenland thru October first. Trinket didn't go. That's her puppet sized puppy.

Latest on Burton Wolfe, Malverne, Long Island, tells us he's Assistant Station Manager for Hofstra College's FM station. Busy in the Drama Department as is Jerry Hartnett, both

puppeteers keep on the go with their shows. Burton's "Sorcoror's Appren-tice" show is a knockout and he's planning a performance in the spring with the Hofstra Symphony Orchestra doing "Peter and the Wolf."

The Merten-Lawrence Puppets played at the Detroit Puppet Theatre, on November 21 and were well received.

October 27, John Zweers gave a lecture - demonstration "History of Puppetry" at the Los Angeles County Museum. This in connection with the much praised exhibit sponsored jointly by the Museum and the Los Angeles County Guild of Puppetry, so very very active we can't report it all. The Guild's first annual Puppet Pageant, October 10, at Plummer Park, sparkled with talent.

A day in October took the Rod Young Puppet Theatre up to Providence, Rhode Island, to play a special trade show at a Jeweler's Convention at the Sheraton-Biltmore.

Pat Blackwood recently back from a Suzari tour mid-west. Now he's busy for them around New York. Their Florida tour included Cathy Piper who landed back for N. Y. shows in mid-November.

Along the West Coast

Is it true that Ralph Geddes and Francois Martin are building a puppet theatre in Carmel Valley, California? Rumors are flying around San Francisco, but no details yet. If true, it may be in action when we all journey west again for another Festival.

The San Francisco Bay Area Puppeteers Guild held its fourth annual Puppet Fair at Children's Fairyland, Oakland, on September 20th with performances by the Fairyland Puppeteers, the Vagabond Puppets of the Oakland Recreation Department, the Lilliputian Players, Pat Lavin's variety marionettes, Marian Derby, Frank Oznowicz, Jan Ballan and the High Strung Theatre. The exhibit featured a special section on "What is Pup-

petry?" designed by Bob Darling assisted by Sally Hanson. Roberta Mack exhibited some of her beautifully carved puppets and Clyde Forsman spent a great deal of time showing interested spectators how puppets are carved, built and worked. Honored guests were Roberto Lago and Pepe Diaz of Mexico City, Alan Cook and Jack, Elva and wee little Dennis Aiken from Pasadena.

On September 27 the Berkeley Puppeteers, California, presented their "Punch and Judy" at the annual Open Art Fair in San Francisco.

Bob Mason visited San Francisco first part of September before beginning a long school tour which will allow for visits with various puppeteers along the line. The sunny climate of the Los Angeles area, where Bob spent a busy spring and summer, may be left behind, but his "Punch" spreads sunshine wherever Bob goes!

Lewis Mahlmann spending November in Chicago, finished eight puppets for Tony Urbano's "Mother Goose Pantomime" slated as Fairyland's Christmas show. Lewis was hoping to get back to S. F. for Lettie Connell's White Horse Department Store Christmas shows. In his "spare time" Lewis designs sets and costumes for both legitimate and puppet theatre. Recently he did sets for Nancie Cole's "Juggler of our Lady" booked into New York City churches this holiday season.

Here and Everywhere

Last heard from indirectly, PFC Jim Menke was touring army camps in Alaska, just "Rolling Along."

September found Martin Stevens back in New York City area for two weeks, staying at Rod Young's studio, and whipping around town seeing puppeteers as well as keeping tabs on his Correspondence School pupils by mail.

Bob Brown spent a busy fall in the Metropolitan area working through the Ewing Educational Agency. Also busy

building "Wizard of Oz" for a spring tour in the west, Bob popped out to Wisconsin in November and visited Len and Patsy Piper currently playing their "Mikado" show.

Lettie Connell recently visited Daniel Llord's interesting workshop-studio in Monterey.

After their visit to the Puppet Fair at Fairyland in September, Roberto Lago and Pepe Diaz were driven down the coast by Alan Cook who invited one and all to their happily successful show at the Cookie Box Theatre, Pasadena. Senor Lago also gave an illustrated Lecture on Mexican Puppetry. Many were there including Olga Stevens and Don Sahlin.

Early September Rod Young spent an hour or so visiting with Burr Tillstrom in New York City.

Visiting the Proctors before they left on their busy fall tour including opening show and lecture at the Detroit Puppet Theatre, were Marge Kelly, Martin Stevens, and the Gordon Sisters. Prock sustains an endless stream of correspondence regarding UNIMA and this fall he and Ellen started their thirty first season in professional puppetry, as young in heart as ever!

Quaker Village

Extensive listing of their year's program sent by Casey Hawn, Program Chairman of the Quaker Village Puppeteers, tells us their theme is "Learning together." September they met at the home of Kukla Myers (the dog "who owns Marion") and enjoyed "Festival Footnotes." October took them to the home of Felix and Rose Smyth with "For Sale... Puppets" in mind. November first found them at Bradley's Restaurant celebrating the 22nd birthday of the group, while the fifteenth found them at the home of Jean and Frank Foy with "Quiet... Puppets At Work" as title of a study of puppets in therapy. If you are near Philadelphia, 2119 Brandywine Street, home of Mrs. Mitchell Gallagher, on

January 17, 1960, invite yourself to join this very enthusiastic group of puppet people.

Schools and Such

Mrs. Raymond B. Robbins shares her love of puppetry with children she meets casually as well as those she teaches professionally at the Cornish School of Allied Arts, Seattle. Feature story in a recent POST-INTELLIGENCER showed a photo of Josie and several children at work on a puppet project.

A few years back theatrical author Edward Mabley was an important part of the Tatterman Marionette Company. We note for the record that he's now on the staff of the American Theatre Wing, teaching playmanship in N. Y.

Puppetry is taught at the College of Puget Sound in Tacoma under Martha Pearl Jones and at the University of Washington under Aurora Valentinetti. The Tacoma Parks include puppet making and shows at all of their play-

grounds in the summer under Mrs. Isabelle Havel.

Listed under Puppet Theatre in the new program of extensive activities at the Northshore Community Arts Center, Long Island, is instructor-puppeteer Carol Fijan. Carol boasts a B.A. from Hunter, scholarships at Academy of Dramatic Arts and at New Theatre League. She has also taught puppetry at Oceanside Recreational Program, Washington Heights and Bay-side Community Centers, at Camps Paradise and Somerset, in Public Schools and for Girl Scout programs.

Almost Over

No more room. No more time. But high time you found a quiet room and sat down to write us a bit of news. We love it from any or all. You will write us, won't you?

Rod Young

Box 313

Midtown Station

New York 18, N. Y.

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ALI BABA AND THE FORTY THIEVES	Helen Halman Joseph .75
PINOCCHIO	Helen Halman Joseph .75
LOST BOY (for small children)	Nora Wood .75

MISCELLANEOUS

Making and Staging Marionettes - Bil Baird - 40 pg. manual	40¢
Sevens—Rose Marionette Diagram	\$1.00
Full size (24 inch) diagrams with diagram for control and directions for stringing	
Puppet Parade Folio ---- more than 250 pictures (boxed)	\$2.25
Wonderful for bulletin boards, scrapbooks, research material or just an outstanding collection to prize and keep for reference.	
Vertical Controls —ready to use by Tom Harrison	\$2.50

PUPPETRY JOURNAL, ASHVILLE, OHIO

